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THE

Ancient Vocal Music of England

A COLLECTION OF SPECIMENS

Referred to in a Series of Lectures,

AND ADAPTED TO MODERN USE,

BY

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Member of the Royal Academy of Music in Stockholm, &c.

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D1247/1
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THE ORIGINAL MUSIC TO MIDDLETON'S TRAGI-COMEDY

OF

"THE WITCH."

TEMP. JAMES I.*

ROBERT JOHNSON.

PUCKLE.

Come a-way, come a-way, Hecate, Hecate, O come a-

HECATE.

PIANO FORTE.

-way!

I come, I come, I come, I come, With all the speed I may, with

(Voice above.)

PUCKLE.

Here. Here;

all the speed I may. Where's Stad-lin? Where's Puckle?

*From the original M.S. in the possession of the Editor. The Tragi-Comedy of the "Witch" was probably first acted in 1610. Davenant availed himself of this drama in his alteration of Shakespeare's "Macbeth" The music universally known as Locke's is the composition of Richard Leveridge, and was first performed in 1704. The Composer was deeply indebted to the present beautiful dramatic sketch. The Accomp^nt has been constructed upon the original bass by the Editor.

And Hoppo too, and Hellwain too; We lack but you, we ..... lack but you;

Come a way, make up the count.

I will but 'noint, and then I mount,

f *p* *f*

ad lib:

I will but 'noint, and then I mount.

FASTER.

Here comes one down to fetch his dues, A

colla voce.

p

kiss, a coll, a sip of blood; And why thou stay'st so long I

muse, I muse, Since the air's so sweet and good.

O, art thou

f

All goes still to our de-light: ei-ther

come? what news, what news?

p

come, or else re-fuse, re-fuse.

ad lib:

Now I'm furnish'd for the flight.

f

Tempo Imo

Now I go, O now I..... fly, Mal-kin my sweet spirit and I.

mf

cres:

O what a dain--ty pleasure is this To ride in the air when the

moon shines fair, And sing and dance, and toy and kiss! O---ver woods, high

rocks, and mountains, O---ver seas, o'er crystal fountains, O---ver steeples

tow'rs and tur-rets, We fly by night, 'mongst troops of spi-rits:

CHORUS.

ff O...ver woods, high rocks, and mountains, O..ver seas, o'er cry..stal fountains

ff O...ver woods, high rocks, and mountains, O..ver seas, o'er crystal fountains

ff O...ver woods, high rocks, and mountains, O..ver seas, o'er crystal fountains

ff O...ver woods, high rocks, and mountains, O..ver seas, o'er crystal fountains

ff

O...ver steeples tow'rs and turrets, We fly by night 'mongst troops of spirits.

O...ver steeples tow'rs and turrets, We fly by night 'mongst troops of spirits.

O..ver steeples tow'rs and turrets, We fly by night 'mongst troops of spirits.

O..ver steeples tow'rs and turrets, We fly by night 'mongst troops of spirits.

ROYAL COLLEGE OF MUSIC LIBRARY
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SOLO.

No ring of bells to our ear sounds, No howl of

wolves, no yelp of hounds; No, not the noise..... of.....

wa.... ter's breach, Or can... non's throat our height can reach.

CHORUS.

No ring of bells to our ears sounds, No howl of

No ring of bells to our ears sounds, No howl of

No ring of bells, to our ears

No ring of bells to our ears sounds, No

wolves, no yelp of hounds; No, not the noise.... of....

wolves, no yelp of hounds; No, not the noise of

sounds, No yelp of hounds; No, not the noise of

howl, no yelp of hounds; No, not the noise of

wa....ter's breach, Or can..non's throat our height can reach.

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LONDON SACRED MUSIC WAREHOUSE; NOVELLO AND CO., 69, DEAN STREET, SOHO, AND 35, POULTRY.

D1241/2
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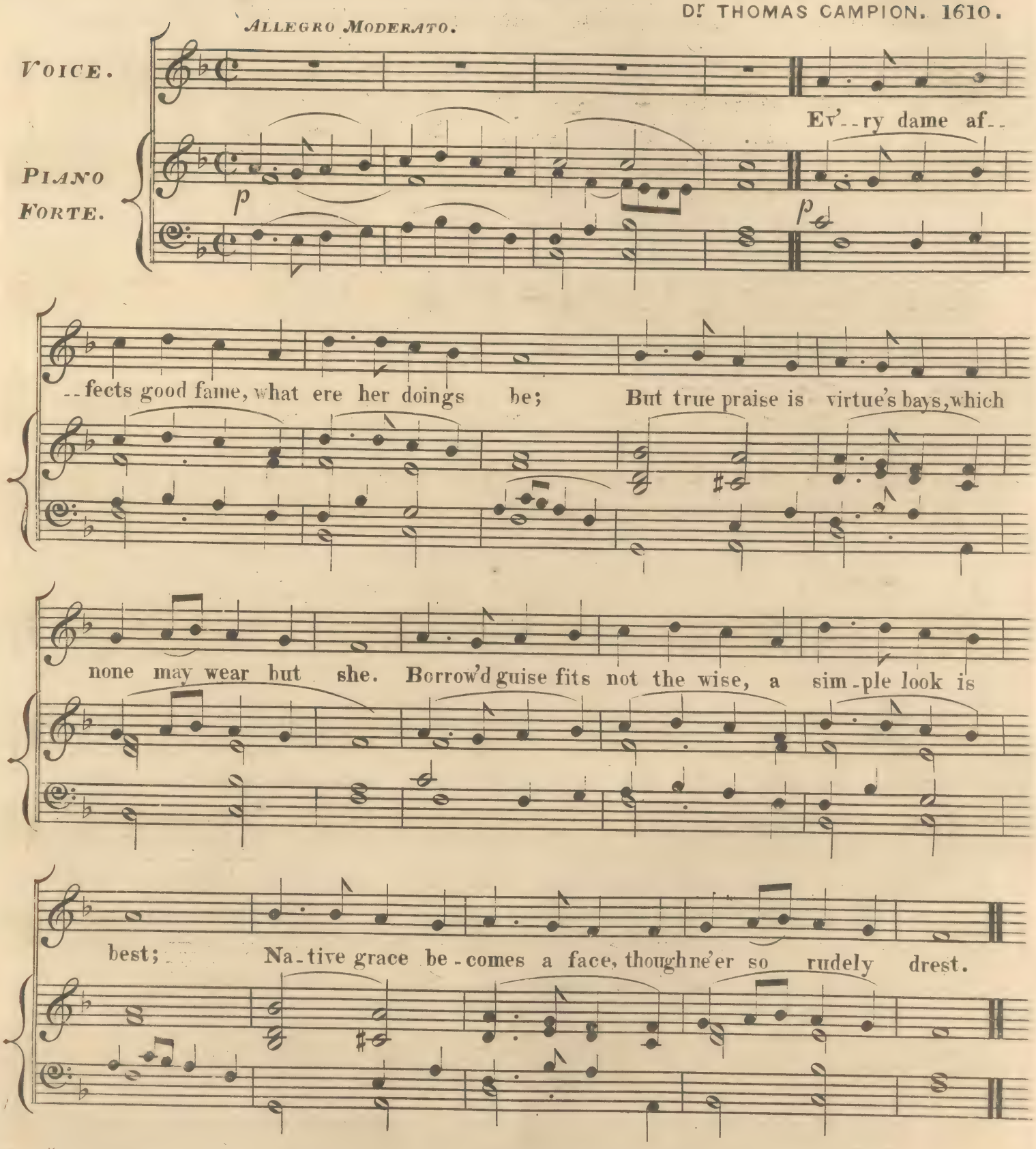
EV'RY DAME EFFECTS GOOD FAME.

Song.*

Dr. THOMAS CAMPION. 1610.



* The Accompaniment to this charming song has been modernized and altered by the Editor from the ancient Lute part. It is taken from the author's "Third Booke of Ayres." Dr. CAMPION was a celebrated Poet, Physician and Musician, in the reigns of Elizabeth and James I.

Now such new found toys are sold, these wo-men to dis---- guise

cres:

That be--fore the year grows old the new--est fashion dies.

p dolce.

CHORUS.

mf That be--fore the year grows old the new---est fashion dies.

mf That be--fore the year grows old the new--est fashion dies.

mf That be--fore the year grows old the new--est fashion dies.

mf That be--fore the year grows old the new--est fashion dies.

mf

Dames of yore con--tent--ed more in goodness to ex---ceed,

p

Than in pride to be en--vi'd for that which least they need:

Lit---tle lawn then serv'd the pawn, if pawn at all there were;

Home-spun thread, and household bread then held out all the year.

But th'attires of wo-men now wear out both house and land,

cres:

That the wives in silks may flow, at ebb the Good-men stand.

p dolce.

CHORUS.

mf That the wives in silks may flow, at ebb the Good-men stand.

mf That the wives in silks may flow, at ebb the Good-men stand.

mf That the wives in silks may flow, at ebb the Good-men stand.

mf That the wives in silks may flow, at ebb the Good-men stand.

mf

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D1747 / 3
15055

THINK'ST THOU KATE TO PUT ME DOWN.

Part Song.*

ROBERT JONES. 1609.

mf LIVELY.

TREBLE. Think'st thou Kate to put me down, With a no, or with a frown,

2d TREBLE OR ALTO. Think'st thou Kate to put... me down, With a no, or with a frown,

TENOR. Think'st thou Kate to put me down, With a no, or with a frown,

BASS. Think'st thou Kate to put me down, With a no, or with a frown,

PIANO FORTE. *mf*

Since Love holds my heart in bands I must do, I must do, I must

Since Love holds my heart in bands I must do, I must do, I must do as

Since Love holds my heart in bands I must do, I must do, I must do as

Since Love holds my heart in bands I must do, I must do, I must do as

do as Love commands, *p* I must do, I must do, I must do as Love commands

Love, as Love commands, *p* I must do, I must do, I must do as Love, as Love commands

Love, as Love commands, *p* I must do, I must do, I must do as Love, as Love commands

Love, as Love commands, *p* I must do, I must do, I must do as Love, as Love commands

* From a scarce publication entitled "Ultimum Vale, or the Third Booke of Ayres by ROBERT JONES." The author was a celebrated performer on the Lute, and the manager of a theatre in the reign of James I.

mf

If thy mistress swear she'll cry, Fear her not she'll swear and lie; Such sweet oaths no

mf

If thy mistress swear she'll cry, Fear her not she'll swear and lie; Such sweet oaths no

mf

If thy mistress swear she'll cry, Fear her not she'll swear and lie; Such sweet oaths no

mf

If thy mistress swear she'll cry, Fear her not she'll swear and lie; Such sweet oaths no

mf

sor-row bring Till the prick, till the prick, till the prick of conscience

sor-row bring Till the prick, till the prick, till the prick, the prick of conscience

sor-row bring Till the prick, till the prick, till the prick, the prick of conscience

sor-row bring Till the prick, till the prick, till the prick, the prick of conscience

p

sting, Till the prick, till the prick, till the prick of conscience sting.

p

sting, Till the prick, till the prick, till the prick, the prick of conscience sting.

p

sting, Till the prick, till the prick, till the prick, the prick of conscience sting.

p

sting, Till the prick, till the prick, till the prick, the prick of conscience sting.

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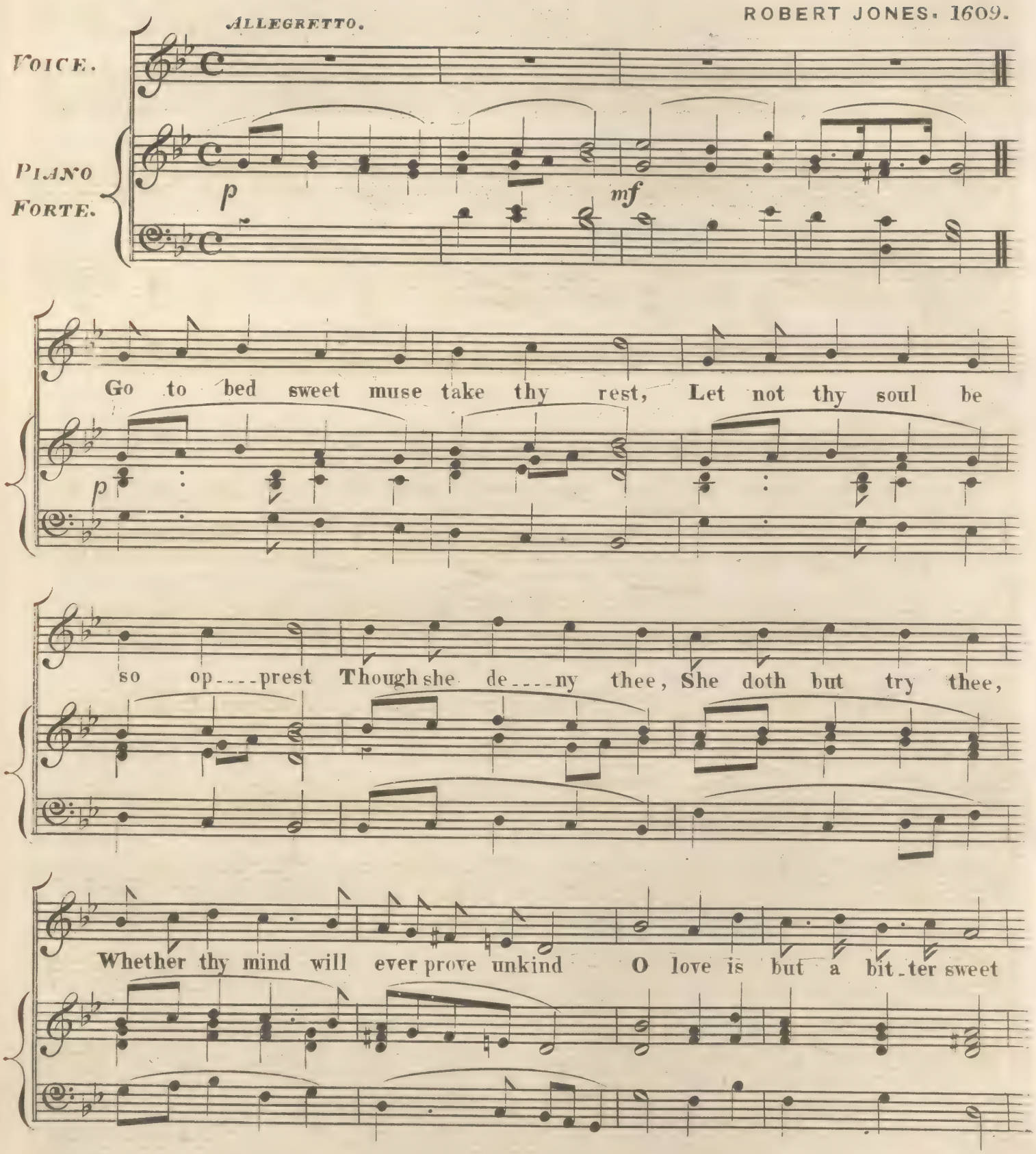
GO TO BED SWEET MUSE.

Song.*

ROBERT JONES. 1609.



* From "Ultimum Vale, or the Third Booke of Ayres by ROBERT JONES." The Accompaniment has been deciphered by the Editor from the ancient Lute Tablature.

jest.

p *mf*

Learn to for---get such i----dle toys, Fit---ter for youths, and

p

youth-ful boys, Let not one sweet smile thy true love be--guile,

Let not a frown for ever cast thee down, Then sleep and go to bed in these

joys.

p *mf*

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I LONG TO SING THE SIEGE OF TROY.

(XXIII Ode of Anacreon.)

H. LAWES. *1653.

Moderato.

Voice.

Piano Forte.

I long to sing the siege of Troy, Or Thebes which Cad..mus rear'd so high; But though with hand and voice I strove, My Lute will sound naught else but love. I chang'd the strings, but 'twould not do't, At last I took a..nother Lute; And

p *cres.* *f* *p* *cres.* *mf* *f*

* From the author's "First Booke of Ayres and Dialogues, 1653." The Accompaniment has been formed upon the original bass by the Editor.

then I tried to sing the praise of all..... per-forming Her---cu--

--les. But when I sung Alci--des' name, My Lute resounds Love, Love a--

--gain. Then farewell all ye Grecian Peers, And all true

p

Trojan Ca-va---liers; Nor Gods nor men my Lute can move,

'Tis dumb to all but Love, Love, Love.....

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12—A Provincial Song—"Both quaint and gay." (3 voices.) ...	W. Cornish.	1	0
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16—Great Psyche, goddess of each field and grove (from the Opera of "Psyche.")	M. Lock.	1	0
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22—Welcome Royal May (3 voices.)	Matthew Lock.	0	6
23—If gold all burnished (5 voices.)	W. Byrd.	1	3
24—Ne'er trouble thyself. Glee.	Matthew Lock.	0	9

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ALSO AT THE NEW YORK BRANCH.

D1247 c6
15062

SHALL I SEEK TO EASE MY GRIEF.

Song.*

ANDANTE. ALFONSO FERRABOSCO. 1609.

VOICE.

PIANO FORTE.

Shall I seek..... to ease my grief? No.... my sight is lost with ey-----ing, Shall I speak and beg re--lief? No..... my voice is hoarse with cry------ing, What..... remains but on--ly dy------ing? What remains but on--ly dy----------ing? What..... remains but on--ly dy-----ing? What remains but on--ly dy----------ing?

p cres: p

* From a rare work in the Editor's library entitled "Ayres by Alfonso Ferrabosco, 1609." The Accompaniment is a literal translation of the ancient lute tableture.

Love and I..... of late did part, But..... the boy my

p

peace de-ny---- ing, Like a parthian threw his dart Back-ward, and did

cres:

wound me fly-----ing, What.... remains but on--ly dy----- ing?

p

What remains but on--ly dy---------- ing? What..... re-mains

but on--ly dy---- ing? What remains but on--ly dy---------- ing?

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13—Summer is a coming in. Canon. ... ... Set 1250. 0 9

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23—If gold all burnished (5 voices) ... ... W. Byrd. 1 3
24—Ne'er trouble thyself. Glee ... ... Matthew Lock. 0 9

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31247/7
rcma15066

AS I WALKED FORTH ONE SUMMER'S DAY.

Ballad.*

ROBERT JOHNSON. 1600.

ANDANTE.

As I walk'd forth one sum - mer's day, To view the mea - - - - dows

green and gay, A pleasent bow - - - - - - - er I - - - - - espied, Standing hard

by a ri - - - - ver side; And in't a maid - - - - - - - en I heard cry,

* The Composer of this beautiful ballad was Lutenist to Sir Thomas Kytson of Hengrave Hall. See the "History of English Dramatic Music" prefixed to the Editor's edition of Bonduca. The Accomp.t is modern having been written for the present work.

Alas! a..las! there's none e're lov'd as I.

cres:

Then round the mea.... dow did she walk, Catch.ing each

p

flow.....er by the stalk; Such flow'rs as in the mea.dow grew,

The dead-mans thumb, an herb all blue, And as she pull'd them,

still cry'd she Alas! a..las! there's none e're lov'd like me.

cres:

p

When she had fill'd her a... pron full

Of such green things.... as she could cull, The green leaves serv'd her

for a bed The flow'rs the pil..... low for her head: Then down she

laid, ne'er more did speak; A-las! a...las! with love her heart did

break.

cres:

p

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D1247/8
[illegible] 15067

THE ORIGINAL MUSIC
to
MILTON'S MASQUE OF COMUS. A.D. *1634.**

No. 1.

HENRY LAWES.

VOICE.

PIANO FORTE.

Sa - bri - - - - na, Sabrina fair, Listen where thou art sitting

Under the glassy, cool... translucent wave, In twisted braids... of lilies knitting The

loose train of thy amber-drooping hair; Lis - ten for dear ho - nour's sake,

Goddess of the sil - - - ver lake, Lis - - ten, lis - - - ten and..... save.

p *rall:* *pp*

* From a cotemporary M.S. in the possession of the Editor. These four songs, with another printed by Dr. BURNEY, comprise the music as originally composed by LAWES in 1634. The Masque afterwards underwent alterations in which state it was printed (but without the music) in 1637. The Editor has added the Accompaniment bearing in mind the style of the period at which the Masque was original produced.

No. 2.

VOICE.

PIANO FORTE.

Back, shepherds, back, enough your play, Till next sunshine ho - li - day;

f *p*

Here be without duck or nod other trippings to be trod Of lighter toes, and

such court guise As Mercury did first de - vise, With the mincing Dry - ades, On the

cres:

Second Part.

lawns, and on the leas. No - ble Lord, and La - dy bright I have

f *mf*

brought ye new de-light, Here behold so goodly grown Three fair branches

ff

of your own; Heav'n hath timely tried their youth, Their faith, their pa-

p

-tience, and their truth And sent them here ..... through hard essays With a crown...

f

... of deathless praise, To triumph in victorious dance O'er sensual folly, and intem-pe-rance.

p

cres:

f

No 3

VOICE.

PIANO FORTE.

To the o ... cean now I fly And these happy climes that lie Where day

p

never shuts his eye Up in the broad fields of the sky: There I suck the liquid

cres:

p

air All amidst the gardens fair Of Hesperus, and his daughters three That sing about the golden

tree: I ... ris there with hu-mid bow Waters the od'rous banks, that blow

mf

Flowers of more mingled hue Than her purfled scarf can show Beds of hy-a-cinth...

..... and ro-ses, Where young A-donis oft..... re-----po----------ses.

No. 4.

VOICE.

PIANO FORTE.

mf

Now my task is smooth-ly.... done, I can fly, or I can

run Quickly to the green earth's end, Where the bow'd welkin slow..... doth bend;

And from thence can soar as soon To the cor ners of the moon.

Mortals that would follow me, Love Vir_tue, she... a__lone is..... free,

She can teach ye how to climb Higher than the spher___y chime: Or, if

Vir__tue fee__ble were, Heav'n it__self would stoop to her.

cres: *f*

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4—Go to bed, sweet Muse. Song.	R. Jones.	0	6
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D1647/9
Case 15068

"THE SELF BANISHED."

Song.*

WORDS BY WALLER. AS SUNG BY MISS DOLBY. Dr BLOW.

VOICE.

PIANO FORTE.

ANDANTE.

p dolce. cres.

It is not that..... I love you less, Than when be...

p

..fore your feet I lay; But to pre..vent the sad in.....

..crease of hope.....less love, I keep a..... way;

* This charming little Melody is extracted from the "Amphion Anglicanus," 170.. a collection of Songs and miscellaneous Vocal pieces, published by the author in imitation of the "Orpheus Britannicus."

In vain (a...las); for ev'.....ry thing, Which I..... have

mf *cres.*

known be....long to you, Your form does to..... my

pp

fan..... cy bring, And makes my old wounds

cres.

bleed a.....new.

mf

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D12 [illegible] 10
[illegible] 15070

WHO SHALL COURT MY FAIR LADYE.

*For 3 Voices.**

Moderato. Dr. FAYRFAX. 1480.

1st TREBLE. Who shall court my fair la... ..dye? Who shall

2d TREBLE. Who shall

BASS. Who shall

PIANO FORTE. *p*

court my fair la... ...dye? *Faster.* Who but I, who but I,

court my fair la... ...dye? Who but I,

court my fair la..... dye? Who but I, who but I,

who.... but I..... who..... but I..... who..... but

who.... shall court my fair la.... dye,

who.... shall court my fair la..... dye, my fair.... la...

*From an ancient set of M.S. Part-Books, of the time of Henry VII, in the Editor's library. Some trifling alterations in the harmony have been made by the Editor. Another copy (without the composers name) may be seen in the celebrated Fayrfax M.S. in the British Museum.

TEMPO 1mo

I.

Un-der the

Who shall court, shall court my fair la-----dye? Un-der the

--dye? Who shall court my fair la-----dye?

leaves, the leaves..... green, Un--der the leaves

leaves, the leaves..... green, Un--der the leaves, the

Un-der the leaves green, un--der the

the leaves green, un-------der the leaves, the

leaves..... green, the leaves..... green, un---der...

leaves green, the leaves, the leaves green, un--,

leaves..... green, the leaves..... green, un-------der the leaves, the

..... the leaves..... green..... un-------der the leaves, the

--der the leaves..... green, the leaves....., the

Faster.

leaves..... green. Dan-di--ly, dan-di--ly, dan--di-ly, dan, dan,

leaves green. Dan-di--ly, dan-di--ly, dan--di-ly, dan, dan,

leaves green. Dan-di--ly, dan-di--ly, dan--di-ly, dan-di-ly

Slow.

dan--di--ly dan. The fair---est man that best love can.

dan--di--ly dan. The fair---est man that best love can.

dan, dan. that best love can.

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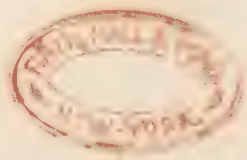

D1247/11
[illegible]

I LOVE, I LOVE, AND WHOM LOVE YE.

*For 3 Voices.**

Lively.

SIR THOMAS PHILLIPS. 1490.

1st TREBLE.

2d TREBLE.

BASS.

PIANO FORTE.

I love, I love, and whom love ye?

I love a flow'r of fresh beauty

I love another as well as ye

That shall be prov-ed

That shall be prov-ed

That shall be prov-ed

here a-non,

here a-non, If we three can a-gree in one,

here a-non, If we three can a-gree in one,

If we three.....

if we three

in one, if we three

* From an ancient set of M.S. Part-Books, of the time of Henry VII, in the Editor's library. Some alterations have been made, and the Accomp.t added by the Editor. It is also contained (with variations) in the celebrated Fayrfax M.S. in the British Museum.

can agree, if we three can a--gree, if we..... three can a----

if we three can a--gree if we three can a---gree

can agree in one, in..... one, if we..... three can a----

--gree..... in one

in..... one

--gree..... in one

p I love a flow'r of sweet o-----dour!

p I love a flow'r of sweet o-----dour!

p

Co--lum-bine, Goldes of rich.....

p Mar--joram gen-tle or la----ven-der, Co--lum-bine, Goldes of rich.....

p Mar--joram gen-tle or la----ven-der,

fla .. vour, Nay, nay let be, It's none of

fla .. vour, Nay let bè nay..... let..... be, It's none of

It's none of

them that li .. keth me I love, I love and whom love ye?

them that li .. keth me I

them that li .. keth me I love, I love and whom love ye?

I love a flow'r of fresh beauty! That

love a flow'r of fresh beauty! I love a nother as well as ye! That

I love a nother as well as ye! That

shall be prov... ed here a.... non,

shall be prov... ed here a.... non, If we three can a....

shall be prov... ed here a.... non, If we three can a....

f If we three.... can agree, if we three..... can a-

--gree in one, *f* if we three if we three can a--gree

f --gree in one, in one, if we three can agree, in one in.....

f

--gree, if we..... three.... can a.....gree..... in one.

if we three..... can a....gree..... in..... one.

one, if we..... three.... can a.....gree..... in one.

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D1247/12
Vana BD81

A PROVINCIAL SONG,

"BOTH QUAINT AND GAY."

WORDS BY SKELTON. *For 3 Voices.** WILLIAM CORNISH. 1500.

Moderato.

TREBLE. A--ha! be-shrew you, by my fay! This mer-ry Clark be nice al-

ALTO or 2d TREBLE. This mer-ry Clark be nice al-

BASS. A-----ha! be-shrew you, by my fay!

PIANO FORTE.

--way, Avaunt, a-----vaunt ..... my Pop--pa--

--way, Avaunt, a-----vaunt ..... my Pop-------pa--

A-------vaunt, a-------vaunt my Pop--pa--

--gay, Nothing but play; falla la la la, let still I

--gay, What will ye do? Nothing but play; falla la la la, let still I

--gay, What will ye do?..... falla la la la

* From the celebrated Fayrfax M.S. in the British Museum. The Accomp.t has been added by the Editor.

say; Jup Jack of the Vale, with

say; Jup slim Co-lin Clout, Jup Jack of the Vale, with

Jup slim Co-lin Clout ....., with

Man-ner--ly Mar-ge--ry Milk and Ale, with Man-ner--ly

Man-ner--ly Mar-ge--ry with Man-ner--ly Mar-ge--ry

Man-ner--ly Mar-ge--ry Milk and Ale ..... Milk and

Mar--ge---ry Man--ner---ly Mar--ge---ry Milk and..... Ale.

Milk and Ale with Mar--ge--ry Milk and..... Ale.

Ale with Man----ner--ly Mar-ge----ry Milk and Ale.

I faith you be a pret-ty Pode

I faith you be a pret-ty Pode And I love you an whole cart-

And I love you an whole cart-

Straw Jamy's fader ye play the Fode, I am no hackney for your

-lode ye play the Fode, I am no hackney for your

-lode

Road, Go watch a bode your back is brode;

Road, Go watch a bode your back is brode; Jup

Jup

Jup Jack of the Vale, with Man-ner-ly

stout Co--lin Clout, Jup Jack of the Vale, with Man-ner-ly

stout Co--lin Clout....., with Man-ner-ly

Mar-ge---ry Milk and Ale, with Man-ner--ly Mar-ge--ry

Mar-ge---ry with Man-ner--ly Mar-ge---ry Milk and

Mar-ge---ry Milk and Ale..... Milk and Ale, with

Man----ner----ly Mar---ge------ry Milk and..... Ale.

Ale, with Mar------ge---ry Milk and..... Ale.

Man-------ner---ly Mar---ge------ry Milk and Ale.

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D1247 / 13
Accession 16082

SUMMER IS A COMING IN.

CANON IN THE UNISON.*

A.D. 1250.

PASTORALE.

1st TREBLE. Summer is a coming in....., Loudly sing cuc..koo;

2d TREBLE. Summer is a coming

3rd TREBLE.

4th TREBLE.

PIANO FORTE.

Groweth seed, And blow..eth mead, and springeth wood a..new

in....., Loud.ly sing cuc..koo; Groweth seed, And blow..eth

Summer is a coming in....., Loud.ly sing cuc..koo;

Summer is a coming

* This is the most ancient English composition in harmony extant. It is preserved in the British Museum (Harl. M.S. 978) and is considered, by Burney and Hawkins, to be of the fifteenth century. Ritson refers its date to "as early a period, at least, as the year *1250*;" and the Editor has the authority of Sir Frederick Madden, Keeper of the MSS. in the Brit: Mus, to state that there cannot be a doubt as to boths words and Music having been written in the earlier half of the thirteenth century. The Editor has followed an ancient transcript in the Pepysian Library, which omits the two bass parts forming the burden, in the Museum copy, and has added an Accompaniment upon a drone bass. The effect produced is considerably improved.

Sing cuc-----koo. Ewe..... bleateth af---ter

mead, And springeth wood a--new. Sing cuc------koo.

Groweth seed, And bloweth mead, And springeth wood a--new.

in....., Loud-ly sing cuc--koo; Groweth seed, And blow-eth

lamb, And af---ter calve.... cow; Bul-lock start-eth, Buck he

Ewe..... bleat-eth af---ter lamb, And af---ter calve.... cow;

Sing cuc------koo. Ewe..... bleat-eth af---ter

mead, And springeth wood a--new. Sing cuc-------koo.

rest--eth, Mer--ry sing cuc--koo. cuc-----koo, cuc-----

Bul-lock start-eth, Buck he rest--eth, Mer--ry sing cuc--koo.

lamb, And af---ter calve..... cow; Bul-lock start-eth, Buck he

Ewe..... bleat-eth af---ter lamb, And af--ter calve..... cow;

..koo, Well sings, well sings the cuc.....koo, Now cease thee ne...ver now.

cuc.....koo, cuc.....koo. Well sings, well sings the cuc....

rest..eth, Mer..ry sing cuc..koo. cuc.....koo, cuc....

Bul..lock starteth, Buck he rest..eth, Mer..ry sing cuc..koo,

Sum..mer is a coming in....., Loud..ly sing cuc..koo,

..koo, Now cease thee ne...ver now. Sum..mer is a coming

..koo, Well sings, well sings the cuc.....koo, Now cease thee ne...ver now.

cuc.....koo, cuc.....koo. Well sings, well sings the cuc.....

Grow..eth seed, And blow..eth mead, And spring..eth wood a...new.

in....., Loud..ly sing cuc..koo; Loud..ly sing cuc..koo.

Summer is a coming in....., Loud..ly sing cuc..koo.

..koo, Now cease thee ne...ver now, cease thee ne..ver now.

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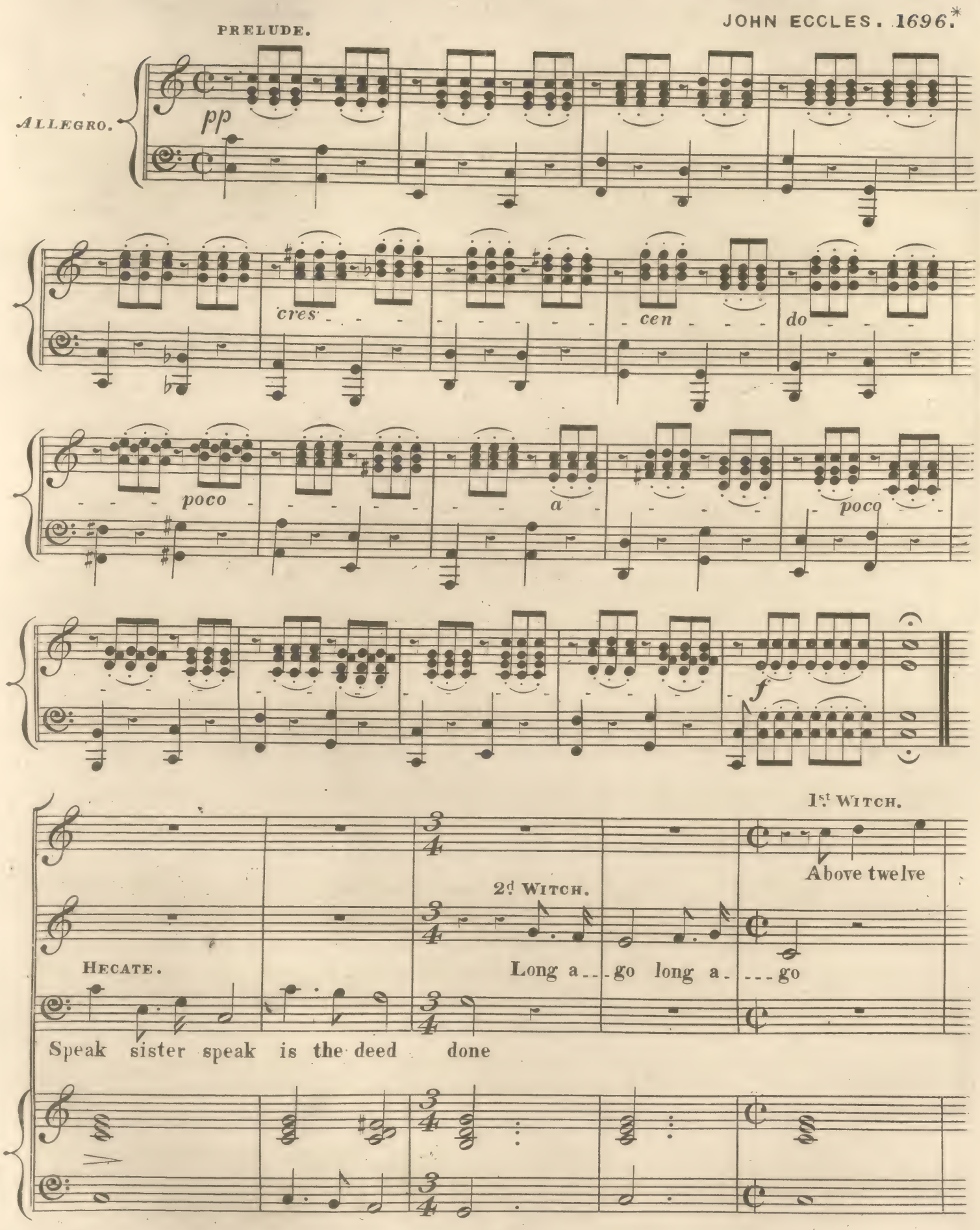
D1247/14
rcm a15086

SELECTIONS FROM THE MUSIC IN MACBETH.

JOHN ECCLES. 1696.*



*From an ancient MS. Score in the Editor's library. Another copy (with some slight variations) is preserved in the British Museum (Add. MSS. 12, 219). The names of the singers are given in the latter copy, viz. Lee, Spalding, Courco, Bowman, Mrs. Willis & Mrs. Hodgson.

glasses since have run

Ill deeds are sel dom seldom

Or sin - gle fol low ing crimes on for mer

slow

The worst, the worst of creatures fas test pro - po - gate

wait

Many many more murders

Many many more mur-ders

Many many more mur-ders many many more mur-ders many many more

must this one en-sue as if in death

many many more mur-ders must this one en-sue as if in

mur--ders many many must this one en--sue as if in

CHORUS.

as if in death *ff* As if in death were propo-ga--tion

death as if in death *ff* As if in death were propo-ga--tion

ff As if in death were propo-ga--tion

death as if in death *ff* As if in death were propo-ga--tion

ff

SOLO. CHORUS

too as if in death as if in death as if in

too as if in death as if in death as if in

too as if in

too as if in death as if in death as if in

death were propo - ga - - tion too as if in death were propo - ga - - tion

death were propo - ga - - tion too as if in death were propo - ga - - tion

death were propo - ga - - tion too as if in death were propo - ga - - tion

death were propo - ga - - tion too as if in death were propo - ga - - tion

too

too

too

too

too

AIR and CHORUS.

1st WITCH.

LIVELY.

Let's

p

have a dance up--- on the heath we gain more life by Dun - can's death Some-

p

-times like brindled cats we shew Having no mu - sic but..... our mew Some-

--times we dance in some old mill Up-- on the hop-- per stone or wheel To

some old saw or bard--ish rhyme Where still the mill clack does..... keep time

ff To some old saw or bard - ish rhyme Where still the mill clack does keep time

ff To some old saw or bard - ish rhyme Where still the mill clack does keep time

ff To some old saw or bard - ish rhyme Where still the mill clack does keep time

ff To some old saw or bard - ish rhyme Where still the mill clack does keep time

ff

2d Witch.

Sometimes a - bout a hol - low tree a - - - round a - round a - - round dance we And

p

thither the chirp - ing crick - ets come and beetles sing in drow - - - sy hum Some -

- times we dance o'er ferns or furs To howls of wolves or barks of curs And

if with none of these we meet We dance to the e---choes of..... our feet

CHORUS.

ff And if with none of these we meet we dance to the echoes of.... our feet

ff And if with none of these we meet we dance to the echoes of our feet

ff And if with none of these we meet we dance to the echoes of our feet

ff And if with none of these we meet we dance to the echoes of our feet

ff

LARGO.

ff At the night raven's dismal voice When others tremble when others tremble

ff At the night raven's dismal voice When others tremble when others tremble

ff At the night raven's dismal voice When others tremble when others tremble

ff At the night raven's dismal voice When others tremble when others tremble

ff

ALLEGRO.

we rejoice — And nimbly nimbly nimbly nimbly nimbly dance we

we rejoice — And nimbly nimbly nimbly nimbly nimbly dance we

we rejoice — And nimbly nimbly nimbly nimbly nimbly dance we

we rejoice — And nimbly nimbly nimbly nimbly nimbly dance we

still To the echoes pp the echoes - f the echoes from a hol ----- low

still To the echoes pp the echoes f the echoes from a hol ----- low

still To the echoes pp the echoes f the echoes from a hol ----- low

still To the echoes pp the echoes f the echoes from a hol ---- low

1st time. 2d time.

hill pp the echoes from a hol ------- low hill f And hill.

hill pp the echoes from a hol ------- low hill f And hill.

hill pp the echoes from a hol ------- low hill f And hill.

hill pp the echoes from a hol ------- low hill f And hill.

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B 12.47 / 15
(Arma) 15099

THE OPENING SCENE IN THE TRAGEDY OF "CIRCE."

PRELUDE. JOHN BANISTER. 1676.

SLOW.

SOLO. BASS.

We must, we must as... semble by a sa...cri-fice those demons who do range..... a-bout the skies

CHORUS.

We must, we must as-sem-ble by a sa-crifice as-sem-ble by a

We must, we must as-sem-ble by a sa-crifice those demons who do

We must, we must as-sem-ble by a sa-crifice those demons who do

We must, we must as-sem-ble by a sa-crifice as-sem-ble by a

*This fine specimen of early dramatic music is extracted from an ancient score in the Editor's library. The play of Circe was written by Dr. Charles Davenant and first acted at the Duke of York's Theatre in 1676.

sa - - crifice those demons who do range ..... a - bout the

range ..... about the skies those demons who do range a - bout the

range ..... about the skies those demons who do range a - bout the

sa - - crifice those demons who do range ..... a - bout the

skies

skies

skies

skies

We must, we must as - - semble by a sa - crifice those de - mons who do

We must, we must as - - semble by a sa - crifice as - - sem - ble by a

We must, we must as - - semble by a sa - crifice those de - mons who do

We must, we must as - - semble by a sa - crifice those de - mons who do

range ..... who do range .....

sa - - crifice those demons who do range ..... about the skies .....

range ..... do range ..... about the

range about, those demons who do range .....

.... a - bout the skies, who do range ..... a - bout the

.... do range ..... about the skies do range about the

skies do range ..... do range ..... a - bout the skies about the

.... a - bout the skies, who do range ..... about the

skies we must we must we must we must

skies we must we must we must we must

skies we must we must we must we must

skies we must we must we must we must

RECIT: TENOR.

Their necessa-ry aid now use Those pois'-nous herbs and roots to

chuse, Which mingled and pre-par'd by your strong art do to your charms

SOLO. BASS.

..... their chief--est force im-part Your censers to the al--tar

take And with a--rabian gums sweet ..... o-----dours make

ANDANTE.

The air with mu--sic gen--tly wound

The air with mu--sic gen--tly wound

The air with mu--sic gen---tly wound

The air with mu--sic gen--tly wound

The air with mu-sic gently wound

The air with mu-sic gently wound

The air with mu-sic gently wound

The air with mu-sic gen-tly wound

Sweet smells they love sweet smells they love sweet smells they love .....

Sweet smells they love they love ..... sweet smells they love sweet

Sweet smells they love, they love ..... sweet

Sweet smells they love, they love sweet smells they love sweet

..... and ev'.....ry plea-sing sound and ev'.....ry plea-sing sound.

smells they love.... they love ..... and ev'.....ry plea---sing sound.

smells they love and ev'.....ry sound and ev'.....ry plea---sing sound.

smells they love they love and ev'.....ry plea---sing plea---sing sound.

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NEW YORK

D1347216
15090

GREAT PSYCHE GODDESS OF EACH FIELD AND GROVE.

FROM THE OPERA OF PSYCHE.*

MATTHEW LOCKE. 1673.

SOLO. PAN.

VOICE.

PIANO FORTE.

Great Psyche Goddess of each field and grove, whom ev'ry prince

and ev'ry god does love To your all com - mand --- ing

hand Pan yields his sov'---reign com------ mand For you the

satyrs and the fauns shall nimbly trip it o'er the lawns For you the shepherds pipe and

*The Opera of Psyche was written by Shadwell and produced at the Duke's Theatre in 1673. The whole of the Vocal Music was by Matthew Locke; the Instrumental by Baptist Draghi.

sing, and with their nymphs dance in a ring Fruits shall they bring and pretty garlands

weave and shall the meads of all their sweets bereave

f

Ver-tumnas and Flora their tributes shall pay, And to Psy-che shall

de---dicate this hap-py day The sylvans and dryads shall dance all a--

..round And Psyche dread queen of this place shall be crown'd My lov'd

syrinx and echoe shall sing and shall play And to Psyche shall de..di.cate

this hap..py day

f

SOLO. NYMPH.

p

And Pan who before all here did command, Now resigns all his empire to Psyche's fair

p

CHORUS.

hand And Pan who be. fore all here did com. mand Now re. signs all his

And Pan who be. fore all here did com. mand Now re. signs all his

And Pan who be. fore all here did com. mand Now re. signs all his

And Pan who be. fore all here did com. mand Now re. signs..... all his

empire to Psyche's fair hand, Now re. signs all his empire to Psyche's fair hand.

empire to Psyche's fair hand, Now re. signs all his empire to Psyche's fair hand.

empire to Psyche's fair hand, Now re. signs all his empire to Psyche's fair hand.

empire to Psyche's fair hand, Now re. signs.... all his empire to Psyche's fair hand.

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[illegible]
[illegible] 15092

THE INVOCATION SCENE IN THE OPERA OF PSYCHE.

MATTHEW LOCKÉ. 1673.

SOLO. CHIEF PRIEST.

VOICE.

PIANO FORTE.

Son of La...to... na and great..... Jove In De..los

born, which thou so much dost love Great God of Phisick and Ar.... che-

...ry of..... Wis-dom wit and Har.... mo..ny God of

all Di-vi..na..... tions too To thee our vows and pray'rs are

due To thee our vows and..... pray'rs are due

CHORUS.

f To thee our vows and pray'rs are due, to thee our vows and..... pray'rs are due

f To thee our vows and pray'rs are due, to thee our vows and.... pray'rs are due

f To thee our vows and pray'rs are due, to thee our vows and..... pray'rs are due

f To thee our vows and pray'rs are due, to thee our vows and..... pray'rs are due

f

SOLO. CHIEF PRIEST.

Thou gav'st the cruel serpent Python death, de - priv'st the gyant Tyrion of his

p

death Thou didst the monstrous Cyclops too destroy, who form'd the thun - - - der which did kill thy Son

CHORUS.

Thou light of all our life and..... all..... our

Thou light of all our life and..... all our

Thou light of all our life and..... all our

Thou light of all our life and..... all our

joy our off'ring with our hearts are all..... thy own

joy our off'ring with our hearts.... are all..... thy own

joy our off'ring with our hearts are all thy own

joy our off'ring with our hearts are all..... thy own

CHIEF PRIEST.

By sacred Hyacinth thy much lov'd flow'r By Daphne's memory we thee im.

plore thou would'st be present at our sa.crifice, And not our humble off'... rings des.pise.

CHORUS.

And we for ever will thy praise ad-vance, thy praise ad-vance, Thou author

And we for ever will thy praise ad-vance, thy praise ad-vance, Thou author

And we for ever will thy praise ad-vance, thy praise ad-vance, Thou author

And we for ever will thy praise ad-vance, thy praise ad-vance, Thou author

of all light and heat Let pipes and timbrels sound and let them dance, Each day our

of all light and heat Let pipes and timbrels sound and let them dance, Each day our

of all light and heat Let pipes and timbrels sound and let them dance, Each day our

of all light and heat Let pipes and timbrels sound and let them dance,

wor-ship we'll re-peat, each day our wor-ship we'll re-peat.

wor-ship we'll re-peat, each day our wor-ship we'll re-peat.

wor-ship we'll re-peat, each day our wor-ship we'll re-peat.

each day our wor-ship we'll re-peat.

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D1247 - 18
15093

"THE SONG OF ECHOES"

IN THE OPERA OF PSYCHE.

Quartett. MATTHEW LOCKE. 1673.

1st TREBLE.

Great Psyche shall find no such pleasure as here, no such pleasure as

2d TREBLE OR ALTO.

TENOR.

BASS.

PIANO FORTE.

here, as here Where her du - ti - ful subjects shall all stand in awe, shall

Where her du - ti - ful subjects shall all stand in awe, shall

all stand in awe, in awe Her frowns and her smiles shall

all stand in awe, in awe Her frowns and her smiles shall

Her frowns and her smiles shall

give us all law, shall give us all law all law And from us of re-

give us all law, shall give us all law all law And from us of re-

give us all law, shall give us all law all law And from us of re-

And from us of re-

-bel-lion she need have no fear, she need have no fear no fear

-bel-lion she need have no fear, she need have no fear no fear

-bel-lion she need have no fear, she need have no fear no fear

-bel-lion she need have no fear, she need have no fear no fear

CHORUS.

f How hap--py are those that in--ha--bit this place where a sigh is ne'er

f How hap--py are those that in--ha--bit this place where a sigh is ne'er

f How hap--py are those that in--ha--bit this place where a sigh is ne'er

f How hap--py are those that in---ha--bit this place where a sigh is ne'er

f

heard, where no falsehood we meet, where each single heart a--grees with the

heard, where no falsehood we meet, where each single heart a--grees with the

heard, where no falsehood we meet, where each single heart a--grees with the

heard, where no falsehood we meet, where each single heart a--grees with the

face No climate was e----ver so calm and so sweet, was.....

face No climate was e----ver.... so calm and so.... sweet, was

face No climate was e----ver so calm and so sweet, was

face No climate was e----ver..... so calm and so sweet, was

p

e---ver so calm and so sweet so calm and so sweet, so sweet

e----ver so calm and so sweet so calm and so sweet, so sweet

e----ver so calm and so sweet so calm and so sweet, so sweet

e----ver so calm and so sweet so calm and so sweet, so sweet

FINE.

FINE.

To beau--tious Psyche de--vo-tion is due, all de--vo--tion is due, is

due Our hum----ble off'rings she will not des--pise, she

Our hum----ble off'rings she will not des--pise, she

will not des_pise des_pise Since the tri_bute is offer'd from

will not des_pise des_pise Since the tri_bute is offer'd from

Since the tri_bute is offer'd from

hearts that are true, from hearts that are true, are true And from hearts all de_

hearts that are true, from hearts that are true, are true And from hearts all de_

hearts that are true, from hearts that are true, are true And from hearts all de_

And from hearts all de_

_vo_ted to Psyche's bright eyes to Psyche's bright eyes, bright eyes

_vo_ted to Psyche's bright eyes to Psyche's bright eyes, bright eyes

_vo_ted to Psyche's bright eyes to Psyche's bright eyes, bright eyes

_vo_ted to Psyche's bright eyes to Psyche's bright eyes, bright eyes

REPEAT CHOR.

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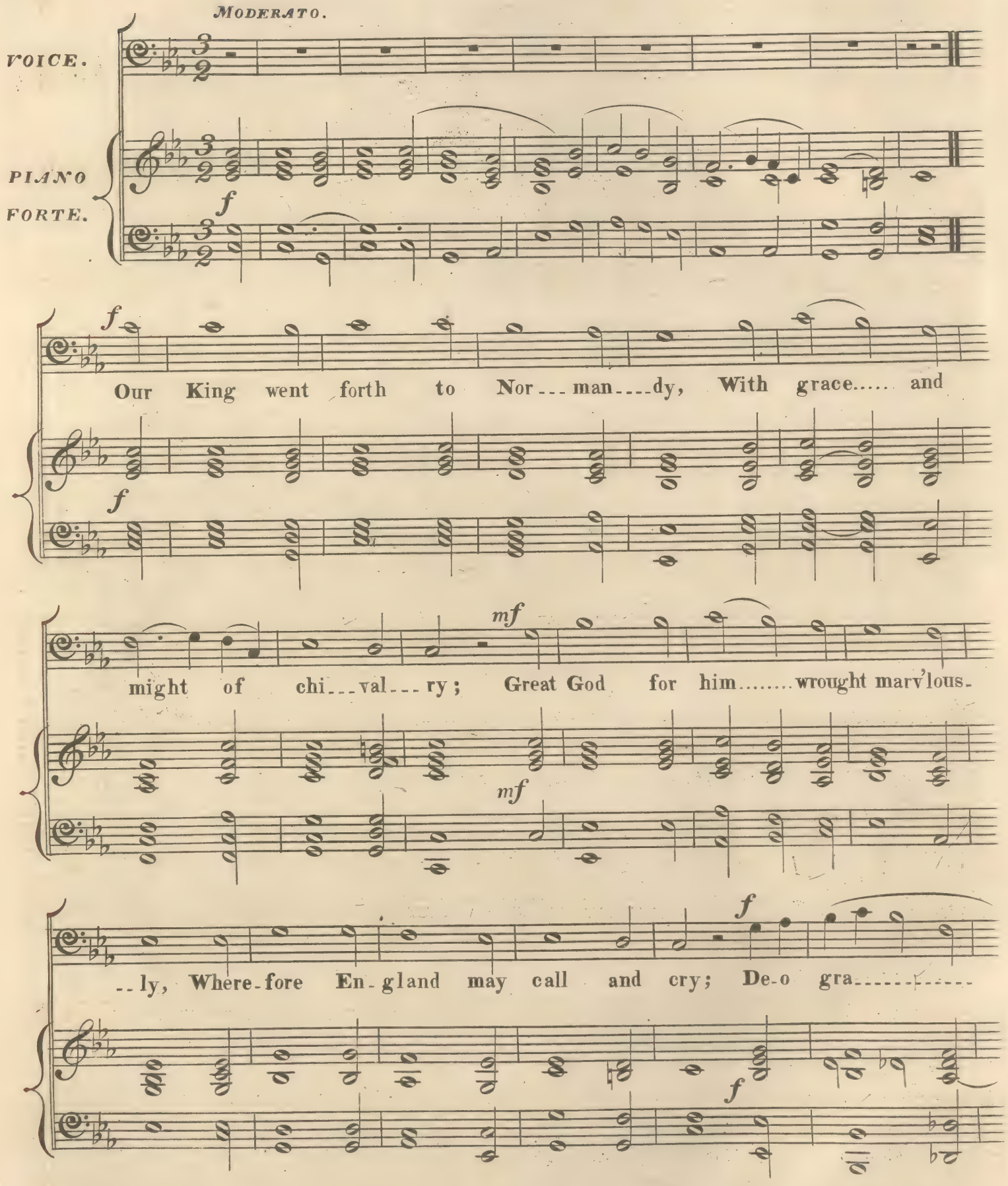
SONG ON THE VICTORY AT AGINCOURT.

TO BE SUNG BY A CHORUS OF MEN'S VOICES

A.D. 1415*



* This ancient song is preserved in the Pepysian and Bodleian Libraries. Stafford Smith was the first that deciphered the composition. Dr. Burney afterwards went through the same labour. See his History Vol: 2. page 383. The present version has been entirely modernized, and the harmonies added, by the Editor.

ti - as.

f

f

Now gra - - - cious God guard well our King, His peo - ple, and

f

mf

all..... his well li - - ving; Give him good life..... and good en - -

mf

f

- - ding That we with mirth may safe - - - ly sing, De - o gra.....

f

ti - - - as.

f

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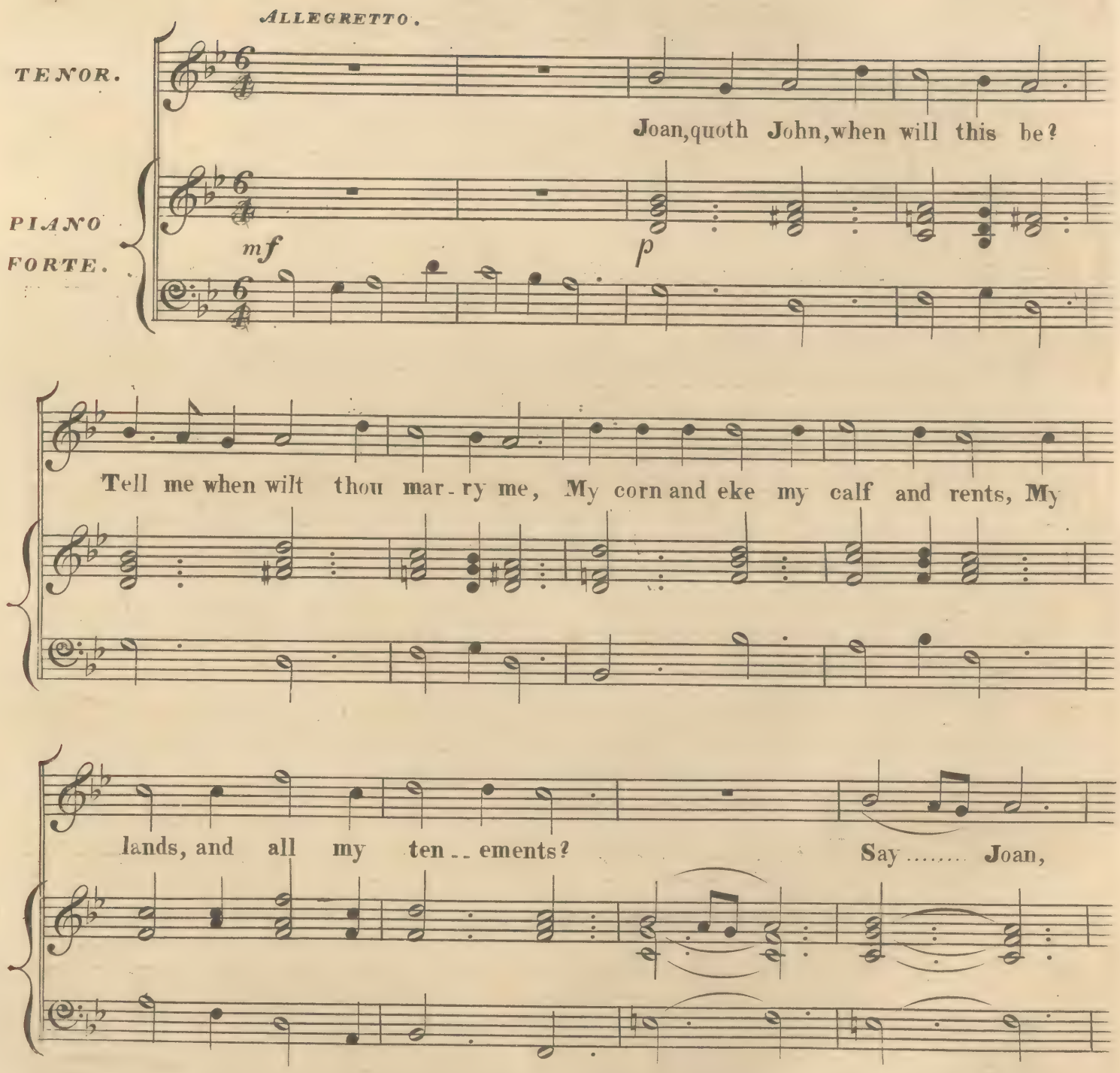
D124 1/20
xcm-a 15095

JOAN, QUOTH JOHN, WHEN WILL THIS BE

Ballad.*

TEMP. HENRY VIII.



*From an ancient vellum manuscript in the Editor's possession. There is reason to suppose it to be a composition of one John Dygon the last Prior of Canterbury.

said John, what wilt thou do, I..... cannot, I ..... cannot, I.

cannot come ev--'ry day to woo. Say..... Joan,

said John, what wilt thou do? I..... cannot,

I..... cannot, I cannot come ev------'ry day..... to woo,

to..... woo, to..... woo, to..... woo, I

cannot come ev-----'ry day..... to woo, I cannot come ev-----'ry

day..... to woo, to woo ..... to woo, I

rall: *a tempo.*

rall: *a tempo.*

cannot come ev----'ry day to woo ..... to woo.

rall:

coll voce.

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D1247 21
rcm a16096

SIR LANCELOT DU LAKE.

AN ANCIENT MINSTREL BALLAD.*

Moderato.

VOICE.

PIANO FORTE.

mf

Verse Bass.

When Ar-thur first in court be-gan, And was ap-prov-ed King; By

p

force of arms great vict'ries won, And con-quest home did bring.

Verse Treble.

And ma-ny justs and tournaments Be-fore him there were prest, Where-

p

*This ancient melody was discovered by the Editor on the fly leaf of a Salisbury Missal. The symphony and harmonies are entirely modern. The antiphonal arrangement is in accordance with the ancient minstrel practice.

...in some knights did far ex--cell And eke surmount the rest.

VERSE BASS.

But one Sir Lan-ce-lot du Lake, Who was ap--proved well, He

p

in his fights and deeds of arms, All o---thers did ex--cell.

VERSE TREBLE.

He arm--ed rode in forest wide, And met a damsel fair, Who

p

told him of ad--ventures great, Where-to he gave good ear.

VERSE / BASS.
She brought him to a river then,
And also to a tree,
Whereon a copper helmet hung,
And many shields to see.

VERSE / TREBLE
He struck so hard, the helmet broke,
When Tarquin heard the sound,
He drove a horse before him straight,
Whereon a knight lay bound.

VERSE / BASS.
Sir Knight, then said Sir Lancelot;
Bring me that horse load hither,
And lay him down, and let him rest,
We'll try our force together.

VERSE / TREBLE
They couch'd their spears, and horses run,
As though they had been thunder;
And each struck then upon the shield,
Wherewith they brake asunder.

VERSE / BASS.
Hold I defy thee, do thy worst,
Ha, ha, quoth Tarquin tho'
One of us two shall end our lives
Before that we do go.

VERSE / TREBLE
The ground besprinkled was with blood,
Tarquin began to faint;
For he had back'd, and bore his shield
So low he did repent.

VERSE / BASS.
Which when Sir Lancelot he spied,
He leapt upon him then,
He pull'd him down upon his knee
And pierc'd him through the helm.

VERSE / TREBLE
And then he struck his neck in two;
And when he had done so,
From prison three-score squires and four
This Knight delivered free.

** This ballad has been considerably abbreviated for performance. The original may be seen in Ritson's Ancient Songs Vol. 2 p 188, ed. of 1829

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D1247 ... 27
FRAME 15079

WELCOME ROYAL MAY.

AN ODE ON THE KING'S BIRTH-DAY. 1660.*

MATTHEW LOCKE.

1st TREBLE.

2d TREBLE.

BASS.

PIANO FORTE.

Welcome welcome welcome royal May, Wel-come long de-si---red spring;

Welcome welcome royal May, Wel-come long de-si---red spring;

Welcome royal May, Wel-come long de--si---red spring;

Ma-ny springs and mays we've seen, Have brought forth what's gay and green: But

Ma-ny springs and mays we've seen, Have brought forth what's gay and green: But

Ma-ny springs and mays we've seen, Have brought forth what's gay and green: But

none is like this glo-rious day which brings forth our

none is like this glo-rious day which brings forth, brings forth our

none is like this glo-rious day which brings forth, brings forth our

* From the original MS. in the Music School Oxford.

gracious King, which brings forth, which brings forth our gracious King.

gracious King, which brings forth brings forth our gracious King.

gracious King, which brings forth brings forth our gracious King.

ALLEGRO.

Then banish sad thoughts, and.... let us sing We have our

Then banish sad thoughts banish sad thoughts, and let us sing We have our

Then banish sad thoughts, and let us sing We have our

laws we have our King we have our laws.... we have our King.

laws we have our King we have our laws, our laws we have our..... King.

laws we have our King we have our laws, our laws we have our King.

No. 23 Reduced Price, 1/3

THE

Ancient Vocal Music of England

A COLLECTION OF SPECIMENS

Referred to in a Series of Lectures,

AND ADAPTED TO MODERN USE,

BY

E. F. RIMBAULT, LL.D., F.S.A.,

Member of the Royal Academy of Music in Stockholm, &c.

"I ever held this sentence of the Poet as a canon of my creede :—*That whom God loveth not, they love not Musick.*"—T. Morley, 1598.

No. 1—The original music to Middleton's Tragi-Comedy of "The Witch." Robert Johnson. 1 3

*** *Davenant availed himself of this Drama in his alterations of Shakespeare's "Macbeth." The music universally known as Lock's is the composition of Richard Leveridge. The Composer was deeply indebted to the present beautiful dramatic sketch.*

2—Every Dame affects good fame. Song. ... ... Dr. Thomas Campion. 0 9
3—Think'st thou, Kate, to put me down. Part-song (4 voices.) ... R. Jones. 0 6
4—Go to bed, sweet Muse. Song. ... ... R. Jones. 0 6
5—I long to sing the Siege of Troy. Song. ... ... H. Lawes. 0 6
6—Shall I seek to ease my grief. ... ... Alfonso Ferrabosco. 0 6
7—As I walked forth. Ballad ... ... R. Johnson. 0 9
8—The original music to Milton's "Comus." ... ... H. Lawes. 1 3
9—The Self-banished—"It is not that I love thee less. Song. ... Dr. Blow. 0 6

*** *This is the song which produced so much effect at Mr. Hullah's Historical Concerts, when sung by Miss Dolby.*

10—Who shall court my fair ladye (3 voices.) ... ... Fayrfax. 0 9
11—I love, and whom love ye? (3 voices.) ... ... Sir T. Philips. 1 0
12—A Provincial Song—"Both quaint and gay." (3 voices) ... W. Cornish. 1 0
13—Summer is a coming in. Canon. ... ... Set 1250. 0 9

*** *This is the most ancient English Composition in Harmony extant.—See curious note to the work.*

14—Selections from the music in "Macbeth." ... ... John Eccles. 1 6
15—The opening scene in the Tragedy of "Circe." ... John Banister. 1 0
16—Great Psyche, goddess of each field and grove (from the Opera of "Psyche.") M. Lock. 1 0
17—The Invocation scene in the Opera of "Psyche." ... Matthew Lock. 1 0
18—The Song of Echoes (Quartett), in the Opera of "Psyche." ... Matthew Lock. 1 0
19—Song on the Victory of Agincourt 1415. 0 6
20—Joan, quoth John, when will this be. Song 0 9

*** *There is reason to suppose it to be a composition of one John Dygon, the last Prior of Canterbury.*

21—Sir Lancelot du Lake. An Ancient Minstrel Ballad 0 9
22—Welcome Royal May (3 voices) ... ... Matthew Lock. 0 6
23—If gold all burnished (5 voices) ... ... W. Byrd. 1 3
24—Ne'er trouble thyself. Glee ... ... Matthew Lock. 0 9

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[illegible] 15099

IF GOLD ALL BURNISHED.

Part Song.*

W. BYRD.

1st TREBLE.

2nd TREBLE OR ALTO.

1st TENOR.

2nd TENOR.

BASS.

PIANO FORTE.

p

If gold all bur...nish'd

p

If gold all bur...nish'd

p

If gold all bur... nish'd and

p

If gold all bur...nish'd

p

If gold all bur...nish'd and

p

mf

and brighter than sun-beams Were..... those cur--led

mf

and brighter than sun-beams Were..... those cur--led

mf

brighter than sun--beams, than sun-beams Were..... those cur--led

mf

and brighter than sun-beams Were...

mf

brighter than sun--beams Were..... those cur--led

mf

* From an ancient set of MS. Part-Books in the Editor's Library.

locks up--on her no-----ble head

locks up--on..... her no-ble head from whose..... deep con-

locks up--on her no----------ble head from whose deep con-

..... those curled locks up-------on her no-ble head from whose deep con-

locks up-----on her no-----ble head from whose deep con-

from whose deep..... conceits my true de--servings

--ceits, from whose deep..... conceits my true de--ser------vings

--ceits, from whose deep..... conceits my true de--ser-----vings

--ceits my true de--serving fled de--servings

---ceits, from whose deep..... conceits my true de---ser-----vings

cres:

fled Where-----fore..... these mine

cres:

fled Where-----fore..... these mine eyes where----fore these mine

f

fled Where-----fore these mine eyes such

cres:

fled Where-----fore these mine eyes where-fore these mine

cres:

fled Where------fore these

cres:

f p

eyes such store of tears such store of tears..... of

f p

eyes such store of tears out streams such store of tears...

p

store of tears out streams out streams such store of

f p

eyes such store of tears out streams such store of tears of

f p

mine eyes such store of tears such store of tears of

f p

tears out streams Her eyes are

..... out streams Her eyes are

tears out ..... streams Her eyes are fair stars

tears out streams Her eyes are

tears out streams Her eyes are

fair stars her red like damask rose her white sil - ver

fair stars her red like damask rose her white sil - ver

her red like damask rose, damask rose her white sil - ver

fair stars her red like damask rose her

fair stars her red like damask rose her white sil - ver

shine of moon on cris----tal stream her...

shine of moon.... on cristal stream her beau--ty per-----

shine of moon, of moon.... on cristal stream her beau----ty per-----

white sil-ver shine of moon on cristal stream her beauty per-----

shine of moon on cris----tal stream her beauty per-----

..... beau-----ty per--fect where--on my fancies dream

--fect her beauty per--fect whereon my fan----cies dream her...

--fect her beauty perfect where--on my fan----cies dream her

--fect where--on my fancies dream my fancies dream her

--fect her beauty per--fect whereon my fan---cies dream

cres: f

her.... lips are rubies her teeth of

cres: f

.....lips are rubies her lips are ru.....bies her teeth

cres: f

lips are ru...bies her lips are ru....bies her teeth of pearls two

f

lips are ru....bies her teeth of pearls two.....

cres: f

her lips are ru.....bies her teeth

cres: f

p

pearls her teeth of pearls..... of pearls two rows.

p

of pearls two rows, her teeth of pearls..... two rows.

p

rows her teeth of pearls of pearls two rows.

p

rows two rows her teeth of pearls two..... rows.

p

of pearls her teeth of pearls of pearls two rows.

p

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NE'ER TROUBLE THYSELF.

Glee.*

Moderato. MATTHEW LOCKE. 1667.

1st TREBLE OR ALTO. — 2d TREBLE OR TENOR. — BASS. — PIANO FORTE.

mf

Ne'er trouble thy-self with the times nor their turn-ing, Af-flic-tions run cir-cu-lar and wheel a-bout; A-way with thy mur-mur-ing, and thy heart burn-ing

mf

Ne'er trouble thy-self with the times nor their turn-ing, Af-flic-tions run cir-cu-lar and wheel a-bout; A-way with thy mur-mur-ing, and thy heart burn-ing

mf

Ne'er trouble thy-self with the times nor their turn-ing, Af-flic-tions run cir-cu-lar and wheel a-bout; A-way with thy mur-mur-ing, and thy heart burn-ing

mf

* An early specimen of Glee writing from Playford's Catch that Catch Can; or the Musical Companion 1667.

With the juice of the grape we'll quench the fire out Ne'er

With the juice of the grape we'll quench the fire out Ne'er

With the juice of the grape we'll quench the fire out Ne'er

f

chain nor im - - pri - - son thy soul up in sor - - - - row, What

chain nor im - - pri - - - son thy soul up in sor - - - - row, What

chain nor im - - - - pri - - - son thy soul up in sor - - - - row,

fails us to day, to day, may be - - friend us to

fails us to - - - - day, to day, may be - - - - - friend us to

What fails us to day, may be - - - - - - friend us to

morrow What fails us to day, may be....

morrow What fails us to day, may be..friend us, be-

morrow What fails us to day, to day, may be....

-friend us to morrow What fails us to

-friend us to morrow What fails us to day may be

-friend us to morrow What fails us to day to

day may be.....friend us to mor...row.

..friend us be...friend us to mor...row.

day may be.....friend us to mor...row.